

A.I.D.

THE ROYAL NONESUCH

The **APPARITIONS**

The Astronaut's

\$1

CT STROKER

NUMBER ONE



HOWDY! ALL YOU HIP
KATS + HODADS This
is ISSUE #1 of A.D.
AN ALCOHOL



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Fuel
INJECTED
Rock-n-Roll
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ENGINE
AND GO
E.E.

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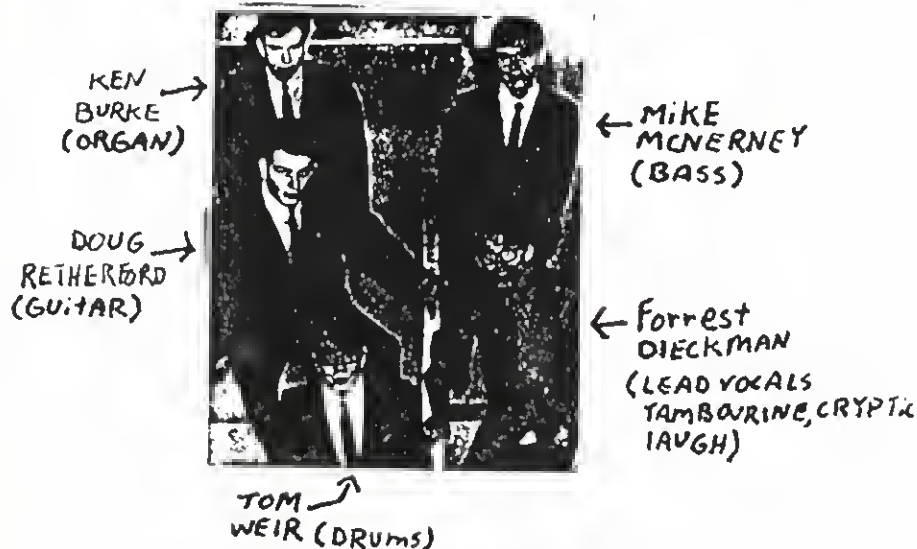


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THE APPARITIONS



A FEW YEARS AGO I PURCHASED A 45 AT A LOCAL RECORD STORE HERE IN SPRINGFIELD. IT WAS BY AN OBSCURE SIXTIES BAND FROM KANSAS CITY MISSOURI CALLED THE APPARITIONS.

THE SINGLE CONSISTED OF TWO SONGS ONE A WILSON PICKETT SONG 'IN THE MIDNIGHT HOUR' AND THE OTHER ONE A RETHERFORD, DIECKMAN, MCNERNEY ORIGINAL WRITTEN A FEW MONTH EARLIER CALLED 'SHE'S SO SATISFIED'.

BEFORE THIS SINGLE WAS PUT OUT ON CAPED CRUSADER RECORDS NO ONE HAD HEARD OF THE APPARITIONS SINCE THEIR BREAK UP OVER 20 YEARS AGO. THERE WERE ONLY ABOUT 20 OR 30 ACETATE COPIES OF THE ORIGINAL SINGLE PRESSED AT DAMON STUDIOS IN K.C.

BEFORE THEY WERE THE APPARITIONS THEY WERE KNOWN AS THE ASCOTS WHICH CONSISTED OF FORREST DIECKMAN, TOM WEIR, DOUG RETHERFORD, MIKE MCNERNEY AND LEO (LAST NAME UNKNOWN). DUE TO HIS LACK OF MUSICAL CHOPS, LEO WAS BOOED OUT OF THE BAND. SHORTLY AFTER KEN BURKE WAS RECRUITED TO TAKE HIS PLACE AND THE APPARITIONS WERE BORN.

ALL THE BAND MEMBERS WERE IN HIGH SCHOOL AND COULD ONLY PLAY AT DANCES AND PARTIES ON THE WEEKENDS. THEIR SETS INCLUDED PARTY FAVORITES LIKE 'LOUIE LOUIE', 'SATISFACTION', AND THE BEATLES ETC.

THEY PLAYED SOME 40 GIGS OVER THE 4 SHORT YEARS THEY PLAYED TOGETHER AS A BAND BUT NEVER ONCE OUTSIDE THE KANSAS CITY VICINITY. SO THEY HAD A VERY LITTLE CROWD OF CLOSE FRIENDS WHO KNEW WHO THEY WERE. MOST OF THE BANDS AND PERFORMERS IN K.C. DIDN'T EVEN KNOW THEY EXISTED.

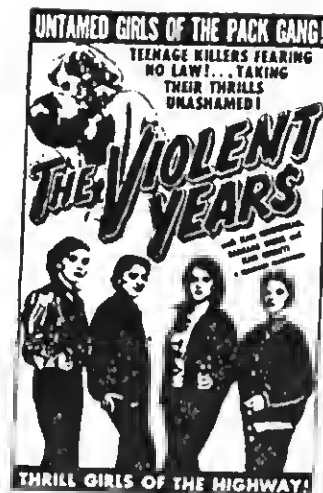
THEN NOT LONG AFTER RECORDING THE SINGLE FORREST WENT INTO THE ARMY. NINE MONTHS LATER WITHOUT THEIR FRONT MAN THE BAND WAS BACK IN THE STUDIO TO RECORD 2 MORE COVER VERSIONS 'HEAT WAVE' AND 'SO LONELY'. THESE SONGS WERE PRINTED ONTO DEMO ONLY ACETATES. THIS TIME IN A QUANTITY OF AROUND 5.

WITHOUT THEIR FRONT MAN THE BAND WAS JUST NOT THE SAME. THE BAND HAD LOST THEIR HEART & SOUL. THE APPARITIONS JUST KIND OF LOST ALL INITIATIVE AND WITHIN A YEAR THEY WERE TO DISBAND. NONE OF THE 5 EVER CONTINUED IN MUSIC SERIOUSLY AND TODAY THE EX-MEMBERS ARE SCATTERED ALL OVER NORTH AMERICA.

IF NOT FOR CAPED CRUSADER RECORDS FINDING THIS JUNK AND REMESSING IT ON VINYL IT PROBABLY WOULD HAVE BEEN LOST FOREVER. THE APPARITIONS WERE TRUE GARAGE KINGS AND THIS RECORD SHOWS THAT IF THEY COULD HAVE HAD A CHANCE OF MAKING IT BIG THEY PROBABLY WOULD.

LETTERS
SINCE THIS IS THE FIRST ISSUE I HAVE NO LETTERS TO PRINT BUT IF I DID THEY WOULD BE HERE I WOULD LIKE YOU PEOPLE THE READERS AND ROCK-N-ROLL CONNOISSEUR OF THIS LITTLE LUMP OF DIRT THEY CALL EARTH TO WRITE ME SO I WILL HAVE SOME LETTERS TO PRINT IN FUTURE ISSUES OF THIS LITTLE MAG I WANT TO HEAR FROM YOU

A.D.
641 SOUTH
APT #2
SPRINGFIELD
MO 65806



IF YOU HAVE ANY GROOVY INFO ON AN OBSCURE BAND FROM THE 50's, 60's, 70's, OR EARLY EIGHTIES WE WANT TO HERE FROM YOU ALSO IF THERE IS ANY THING ELSE THAT YOU THINK WE MIGHT WANT TO DO AN ARTICLE ON PLEASE SEND IT IN WE ARE ALWAYS GLAD TO GET NEW IDEAS

REMEMBERING THE ROYAL NONESUCH



ft to right; John, Walt, Bez, Mad Jon

From it's earliest incarnation as The Limit in '79 eventually evolving into the Royal Nonesuch, this band has earned a reputation for it's savage live shows. Known for working itself along with audiences into a wild frenzy, where-by countless instruments have been smashed, drum kits flown from the stage into the maelstrom, arrests made on stage at various performances. It is easy to understand how this band has never done a warm up spot for a headlining group twice. At one point the band was called to Springfield's rough and ready Commercial St. district due to the members' general hooliganism. It was in this district that the band cut and sharpened it's fangs from the early 80's to the present.

IT'S... THE ROYAL NONESUCH!

A BODILY EXPOSE OF A MODERN PROBLEM.

ALIVE... WITHOUT A BODY... FED BY AN UNSPEAKABLE HORROR FROM HELL!

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THE ROYAL NONESUCH

DEC. 5 9:30 PM

THE STAR THEATRE

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LEBANON, MO

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L I N G O

BAGGIES: EXTREMELY LARGE, BOXER-STYLE TRUNKS WORN BY MANY SURFERS

BIG GUN: A SURFBOARD DESIGNED FOR RIDING BIG WAVES

BUNNY: A GIRL SURFER, OR A SURFER'S GIRLFRIEND

CRACK: AUSTRALIAN TERM FOR A RIDE

LOUMPER: CRASHING OR PLUNCING WAVE

GOOFY FOOT: A RIDER WHO PLACES HIS RIGHT FOOT AHEAD OF HIS LEFT, OPPOSED TO THE STANDARD STANCE: LEFT AHEAD OF RIGHT FOOT

HANG TEN: TEN TOES PROTRUDING OVER THE NOSE OF THE SURFBOARD WHILE RIDING A WAVE

HOOAO: A GREASER-MOT RODDER OR NON-SURFER

HUMPERS: LARGE UNBROKEN WAVES

KOOK: A NOVICE SURFER: POORLY SKILLED SURFER OR NON-SURFER

OUT OF CONTROL: VERY LARGE BREAKERS: BIG SURF

PEARLING: BEING THROWN OFF BY HAVING THE NOSE OF THE BOARD GO DOWN

PIPELINE: APART FROM THE FAMOUS HAWAIIAN LOCATION THE CURL OF A WAVE, BEFORE IT BREAKS

ROCK DANCE: WALKING OVER ROCKS, USUALLY AT LOW TIDE, TO RETRIEVE THE SURFBOARD

SKEG FIN

SOUP: SMASH: THE FOAMING, SWIRLING WATER WHICH RESULTS FROM THE CREST OF THE BREAKER FALLING FORWARD

SPOOKY: A DIFFICULT OR UNPREDICTABLE SURF CONDITION

TAKING GAS: BEING KNUCKED FROM SURFBOARD

WIPE-OUT: FALLING OFF OR BEING THROWN FROM A SURFBOARD

WOODIE: A WOODEN SIDED STATION WAGON SURFERS USE TO HAUL THEIR BOARD

ASPHALT EATER: EXCEPTIONALLY FINE PERFORMING DRAG RACING CAR

BANZAI: EXCEPTIONALLY HARD RUN OVER THE QUARTER-MILE AS A 'BANZAI' RUN

BASH: A RACING EVENT

BLEACH BOX: AREA WELL BEHIND STARTING LINE FOR BLEACH BURNOUTS

BOSS: GREAT

BUBBLE: LAST POSITION IN QUALIFYING LINEUP

BUG CATCHER: AIR SCOOP FOR SUPERCHARGER

CHRISTMAS TREE: ELECTRONIC STARTING SYSTEM EMPLOYING A SET OF COLOR DOWN LIGHTS FOR EACH AND INCLUDING GREEN GO LIGHTS

EYEBALL: INSPECT OR EXAMINE SOMETHING

HANG OUT THE LAUNDRY: DEPLOY PARACHUTE BRAKE

HONK: RUN FAST

HUFFER: SUPERCHARGER

JOE LOG BOLT: COMPETITOR WHO RUNS ONLY ON WEEKENDS PERIODICALLY

LUNCH: DAMAGER ENGINE OR OTHER PARTS SEVERELY

MAYFLOWER: PLYMOUTH

MOTOR MOUTH: LOUD MOUTH

NERO: NOT HEP

OUT TO LUNCH: NOT WITH IT

RAT MOTOR: 427-CUBIC-INCH CHEVY ENGINE

SHUT DOWN: BEAT AN OPPONENT

SLUSH PUMP: AUTOMATIC TRANSMISSION

STREET MACHINE: CAR SUITABLE FOR HIGHWAY DRIVING AS WELL AS RACING

TIP THE CAN: INCREASE PERCENTAGE OF NITROMETHANE

VETTE: CORVETTE

SURFER DRESSER

Reviews

CONFESSIONS OF A RATFINK

by

EO (BIG UAUUV) ROTH

IF YOU LIKE HOTRODS, CHOPPERS, AND RATFINK YOU WILL LOVE THIS BOOK. IT IS FORWARDED BY MIRIAM LINNA. ROCK-N-ROLL VIXIN AND FORGE BEHIND THE ROCK MAGAZINE KICKS.

THIS BOOK IS A WILD TRIP THROUGH ED ROTH'S LIFE. FROM HIS CHILDHOOD, IN HIS FIRST SKETCHES OF RATFINK TO THE NUMEROUS SHOW CARS, CHOPPERS AND THE MANY OTHER CREATURES HE HAS THROWN AT HIS FANS THROUGH THE SAME 35 YEARS THAT HE HAS BEEN PERFECTING HIS CRAFT.

THIS BOOK HAS MANY PHOTOS OF ROTH'S DRAWINGS, SHOW CARS, CHOPPERS, AND INTERESTING PEOPLE HE HAS MET AND HAD THE PRIVILEGE TO WORK WITH OVER THE YEARS. AFTER READING THIS BOOK IF YOU DON'T HAVE THE FEELING THAT YOU KNOW ED PERSONALLY THEN YOU REALLY MUST NOT HAVE READ IT AT ALL.

SO IF YOUR IN TO HOTRODS, MONSTERS, ART, AND THE CALIFORNIA SCENE OF THE FIFTIES, SIXTIES AND SEVENTIES THEN I SUGGEST YOU RUN OUT TO YOUR LOCAL BOOK SHACK AND HAVE THEM LOOK THIS ONE UP FOR YOU.

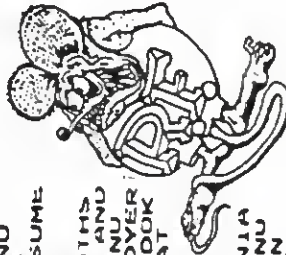
INTERNATIONAL TATTOO ART MAGAZINE

THIS IS THE BEST TAT MAG I HAVE EVER SEEN AND IT SHOULD BE BECAUSE THE MANAGING EDITOR IS NONE OTHER THAN MORLO RENOWNED TAT ARTIST JONATHAN SHAW.

THE PICTURES ARE VERY CLEAR AND ALMOST ALL ARE IN COLOR. THE FIRST ISSUE IN PICKED UP AT MY LOCAL MAG RACK WAS \$2 IT HAD SOME FLASH SHOW PUT ON AT THE TATTOO JESUS GALLERY IN LA. THE LA LUZ DE AN ART GLE ON GRAZY EDOIE PUNK THE FOUNDER AND ORGANIZER OF THE NATIONAL TATTOO ASSOCIATION WHO HAS BEEN DOING TATS FOR OVER 35 YEARS. ANOTHER THING I LIKE ABOUT THIS MAG IS THAT IT REALLY SHOWS THE TATS UP CLOSE NOT LIKE OTHER TAT MAGS WHO JUST WANT TO SHOW A BUNCH OF T&A AND GALL THEMSELVES A TAT MAG.

I THINK THIS PUBLICATION WILL REALLY GET THE ESTABLISHMENT TO START LOOKING AT TATTOOS AS ART AND NOT JUST A PICTURE THAT HOOKERS AND DRUNKEN SAILORS HAVE ON PARTS OF THERE BOOIES THAT THE SUN NEVER TOUGHES.

IF YOU ARE THINKING OF GETTING A TATTOO AND WANT TO SEE SOME GOOD WORK TO HELP YOU DECIDE OR IF YOU JUST LIKE LOOKING AT TATTOOS I SUGGEST YOU PICK UP A COPY OF THIS MAG I HOPE IT STAYS AROUND FOR A LONG TIME.



Article from SPRINGFIELD NEWS-LEADER SEPT 29 1988

The Royal Nonesuch receives fan mail from Europe where the Springfield band's songs play on the radio and on records. These rockers, though would appreciate the attention more if it came from a letter to home. The band's name comes from "The Adventures of Huckleberry Finn" — The Royal Nonesuch was the name of a show by a pair of con men in Arkansas. Yet this band of mavericks seems to gain most of its popularity outside the Ozarks.

The Royal Nonesuch has played at Minneapolis' First Avenue, filming six of the motion picture "Purple Rain," and at Memphis, a popular club in Greenwich Village, NY. But while the Royal Nonesuch plays regularly at a few Springfield nightspots, band members say they can't get some club owners to return their calls.

Jon McKinney, rhythm guitar player for the Nonesuch, says public perception stereotypes local bands as "a long island." "With the people from here it's like, 'Aw shucks, we can't be any good. We're just a bunch of back woods hillbillies,'" he says. "That's the attitude that permeates everything, and it permeates on every level. And too, when I go to the East Coast or West Coast, or talk to my European friends, they

Nonesuch/Springfield band has fans around world, U.S.

American groups in both Great Britain and West Germany. The group receives fan letters from France and Italy as well, and a Royal Nonesuch video has been shown on Canada's version of MTV. The group also is recording tracks for the release of a single by an independent label in Australia.

The Royal Nonesuch took a spring tour to clubs in Chicago, Pittsburgh, New York and Boston. A drummer for a Minneapolis band, The Fun Seekers, noticed the Springfield group in New York. When The Fun Seekers played at the Minneapolis First Avenue, they invited The Royal Nonesuch to be their opening act.

Although monetary rewards haven't been great, satisfaction has.

"It's satisfying to do a little piece of music and know people in Australia are listening to it," Resemeyer says. "We can't go over there and see it, but we've got people in France writing us, liking us and listening to us on radio. I'm fascinated by that."

The band can't afford to record too often, and some members must work daytime jobs.

Resemeyer and lead guitarist Joes Petefish attend Southwest Missouri State University. Resemeyer is majoring in psychology and sociology, and Petefish is studying music and computers.

But when they're making music, the raucous group plays the kind of songs that defy you to sit still. John Marshall raps out a steady beat on the drums while singing lead vocals, backed by Resemeyer's bass. Petefish plays guitar, looking through his locks of long, thick dark hair.

Alan Pearson, the group's newest

member, looks the '60s part. He plays harmonica and percussion, dancing like he's possessed by the rock 'n' roll demon while his page-boy haircut flops with the beat. McKinney strums his guitar in rhythm, shaking his shoulder-length blond hair.

"A band is half band and half audience," McKinney says. "If you've got one person out there who really likes it, you should be playing for that person."

But fans are most curious about the band's name, the obscure reference to "Huckleberry Finn."



In the book, Huck follows two con men — the King and the Duke — into Arkansas, where they put on a play called "The King and the Duke." McKinney says, "We're getting ready to play in Fayetteville, and we're billing it as the first appearance by 'The Royal Nonesuch' in Arkansas in 130 years."

The irreverent humor that goes with their name represents the band's personality.

"Is Huckleberry Finn, they would go into a town, take the money and run," Resemeyer says. "Which is kinda what we do."



Nonesuch records single

The Royal Nonesuch is the latest Springfield group to commit music to vinyl.

"Something Strange" and "You Need Love," the band's new single and first recording, is in stock at several Springfield record stores. Both sides reflect the strong 1960s roots of the band.

"Something Strange" is a basic rock 'n' roll, similar to the 1965 Cadavres' smash "I'm a Liar." "You Need Love" is a ballad, the kind of slow, romantic tune that the 1960s band loved to play. The band's first single, "You Need Love," was recorded in 1965. The band will have material on its upcoming recordings, to be released, Holland and Kennedy.

It's ironic though somewhat fitting that "Something Strange" should become our first single. We were arrested with the recording and the arrangement of the song, but we never planned on releasing it. Another 45 "She's So Satisfied" b/w "Tallie" About Love" was supposed to be our first release. The original release plan fell through, and it is now slated for release on Holland's Carnegie Corral label for the late fall, or early winter 1987.

"Something Strange" was only planned to be used on demo tapes and played live at gigs. Much to our surprise it became one of our most requested songs. Even our surprising was the fact that it was getting a good deal of radio airplay on a demo tape. Radio Station KCOU in Columbia, Mo., played it often enough to have it on the Blue Note could be seen mouthing the words. This was a shocker for a band that was expecting to be palmed by dead acts and forgotten tomorrow for their writing efforts.

"Something Strange" was one of the first songs we worked on when I joined the band in the summer of '85. Both myself and the song were sequestered into the basement. Specifically, we, for my rather dubious abilities on guitar, and "Something Strange" because it was an original. Despite the initial resistance to the song, we decided to work it up. Things fell into place as Walt came up with an intro and we developed a guitar break. The end product sounded good in the practice room, but how would it sound recorded?

When I first suggested going into the recording studio, the response was less than enthusiastic. We had only played together for a couple of years. The question was, had we rehearsed enough? I thought we had and sprung for the studio time, so it came to pass that in late August of '85, we recorded at Reigh Plan's studio in Springfield, Mo.

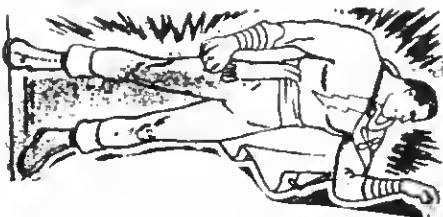
The session was somewhat comical. In true Royal Nonesuch style we added a heavy and player with a broken hand. In all fairness, he was a good player, but, if you listen carefully you can hear his cast clunking around on the first take. This track and the last vocal track were later dropped for tamponing and better vocals (the tracks you'll hear on this 45 T.P.M.).

Our drummer and lead vocalist, John Marshall, was very insistent that "Something Strange" should have a "slow groove". After numerous lectures by John we were in agreement. Naturally, as the tempo slowed, John counted the song in at top speed. Despite our well laid tempo plans going astray and drunken friends dropping in (and passing out), the session was a success!

There are four different versions of "Something Strange" from this session. The versions vary as follows: (1) features the original vocals and fristian organ; (2) contains no lead vocals and tamponing; (3) same as no. 2 but with backwards tape intro; and (4) same as no. 2 but with an extended backwards tape intro. The no. 3 version is the one you'll find on this 45. As abundantly had the 4 track master created during a later recording session in Toledo.

The second track on this 45 was recorded during a September 2, 1986 session in Kansas City, MO at Max Evans a Rainbow Studio. Initially we only intended to record two different songs and had spent most of our time with them, playing these songs over and over until we were satisfied. Having some extra time to spare we recorded "You Need Love" in just one take. It was the best of the lot. I would have to attribute this to a state of drunkenness rather than studio magic.

ADVENTURES OF CAPTAIN MARVEL



THE ASTRONAUTS



BOSS TUNES

THE ASTRONAUTS WERE BOB DEMMON, JIM CALLACHER, STORMY PATTERSON, RICK FIFELEO AND DENNIS LIMOSEY. FIVE GUYS FROM BOULDER, COLORADO.

WHEN THEY STARTED OUT THEY WERE AN ALL OUT MID WEST ROCK-N-ROLL BAND. IT WAS NOT UNTIL THEY CONTACTED RCA'S A&R MAN STEVE SHOLES THAT THEIR SURF SOUND STARTED.

TWO OF THE MEMBERS BOB DEMMON AND JIM CALLACHER WERE IN HOLLYWOOD TO PLAY SHOLES' DEMO. WHEN SHOLES WAS INTERRUPTED BY A PHONE CALL FROM A DISTRIBUTOR WHO INFORMED HIM OF THEIR SUCCESS AND SALES THE BEACH BOYS WERE HAVING WITH THEIR LONG SURFER USA. SUDDENLY SHOLES PUT HIS HAND OVER THE PHONE AND ASKED DEMMON AND CALLACHER IF THEY PLAYED SURF MUSIC. THEIR REPLY WAS YES. SO WAS THE BIRTH OF THE ASTRONAUTS SURF SOUND.

IN 1963 IT WAS BACK TO LOS ANGELES TO START RECORDING THE FIRST ALBUM SURFIN' WITH THE ASTRONAUTS AT THE OLD NBC BUILDING ON SUNSET & VINE.

THE ALBUM WAS PRODUCED BY M. SCHMIDT AND CONTAINED MOSTLY COVERS OF SURF SONGS THAT WERE POPULAR AT THE TIME. THERE WAS DICK DALES LET'S GO TRIPPING, THE BEACH BOYS SURFIN' USA, THE CHANTAYS PIPELINE AND THE MARKETTS SURFERS STOMP.

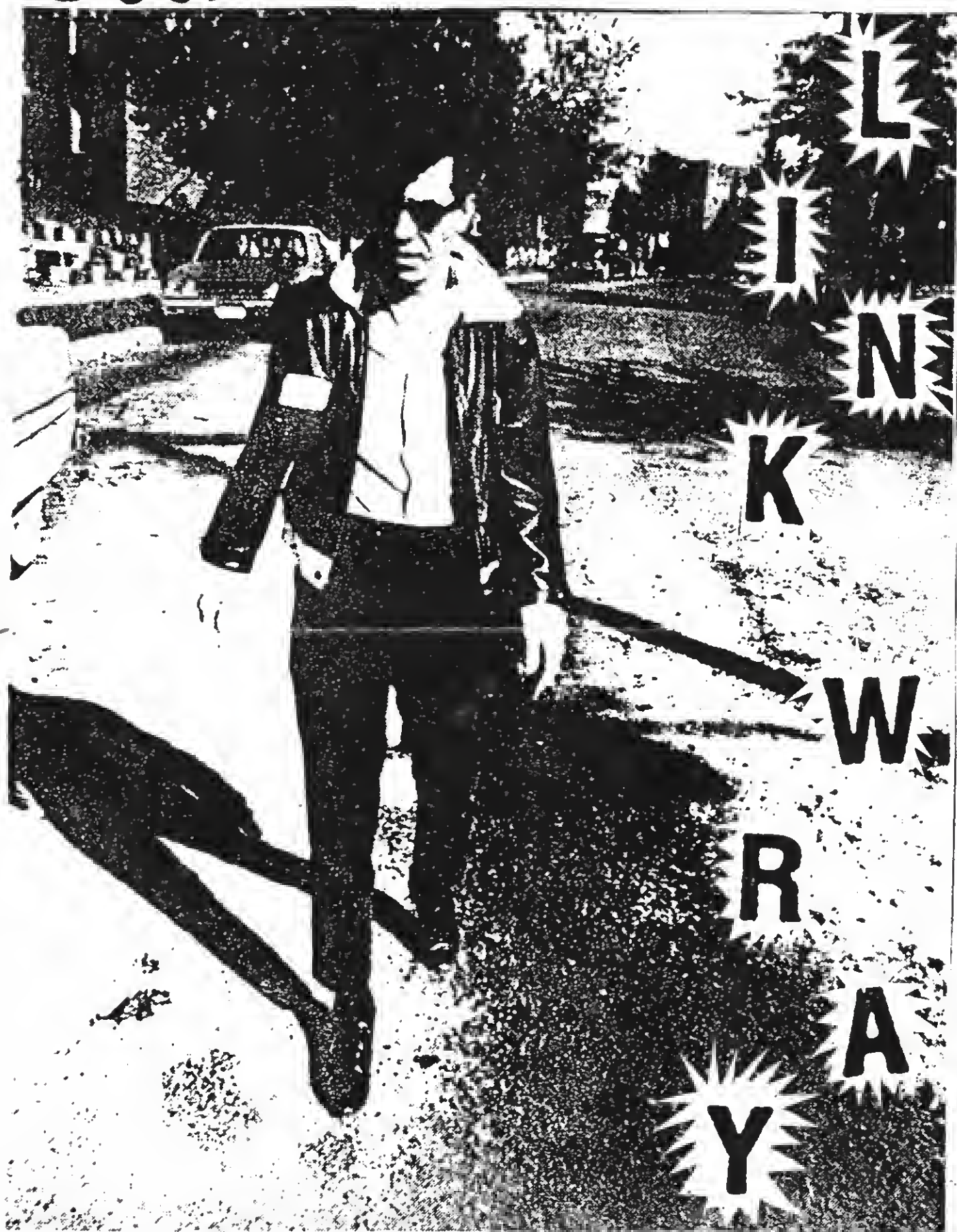
THEY ALSO HAD AN ORIGINAL ON THE ALBUM CALLED KUK (WHICH DESCRIBED A NON-SURFER'S PROBLEM OF UNDERSTANDING THE LINDY AND TIGER SONG ON THE ALBUM WAS BAJA WAS PUT ON A SINGLE WITH KUK IT CLIMED IN TO THE HOT HUNDRED IN JULY OF 63.

SOON AFTER BAJA BECAME A HIT THEY STARTED HAVING OFFERS FOR MOVIES AND THEY WENT ON TOUR AND STARTED PUTTING OUT MORE ALBUMS. BUT THEIR REAL SUCCESS DID NOT COME UNTIL THEY OPENED UP FOR THE BEACH BOYS.

THEY WERE REAL EXCITED ABOUT OPENING FOR THE BEACH BOYS IN BUENA PARK AT THE RETAIL CLERKS MALL. THE KIDS LOVED THEM AS THEY BLASTED OUT THEIR TUNES. AFTER THEY WERE DONE THE BEACH BOYS CAME ON THEY WOULD HAVE STAYED LONGER BUT THE BEACH BOYS WERE BAD SO THEY LEFT.

THAT IS HOW THE ASTRONAUTS STARTED THEIR SHORT CAREER THAT POSTED MANY A BOSS SONG AND LEFT A SMALL BUT IMPORTANT LEGACY IN SURF MUSIC HISTORY.

COOL KAT



PIN UP #1